1: Nimuendaju E-5 (1929-1936) 1946 SO8 Timbira SO8

Accordingly rape was unknown, the
only contrary instance being that of an Indian who had been intoxicated to senselessness in a Neobrazilian house; on the way home he ravished his twelve-year old daughter, but on coming to he had not the slightest recollection of his deed.

DAILY DANCES

The relations of the young people of opposite sex are best illustrated by their joint dances in the plaza, which normally take place three times every day during the ceremonial season. The party includes as participants:

1. The precentor, ikrérekaté. Of this category the Canella have two or three good representatives and a number of mediocre ones. The younger ones who show talent are instructed by the older precentors, at whose side they appear. A worthy precentor requires a good voice, a good memory for the innumerable dance songs, and bodily endurance. His instrument is the dance rattle, ko'tõi, made of the rind, usually painted red, of a *Crescentia cuiete*, mounted on a wooden handle that projects above as an elongated tip, by which the rattle can be planted in the ground (pl. 32, *b*, *c*). At the grip end a rectangular hole in the handle permits the insertion of a plaited wrist loop, which has a long tassel. The precentor is by no means a medicine-man nor has his rattle the slightest religious significance, as Abreu erroneously assumes.[111]

A remarkable description of the rattle wielded by a Põrekamekra precentor is given by Pohl: "This [precentor] carried in his right hand a ¾-yard-long staff along which a blackened coconut shell could be pushed up and down by the movement of the body. Within the shell were maize kernels, which produced a loud noise." I have never seen such an instrument, which recalls the "taran" observed by Snethlage among the Moré of the upper Madeira region. But Pohl does not seem to have closely viewed the object he describes, for it could hardly have been a "coconut shell" and the "maize kernels" were presumably the black pamtiį seeds which both the Eastern and Western Timbira exclusively use and specially cultivate for this purpose.

The precentor generally wears a forehead band, a neck band with a tassel for the back of the neck, sashes across the chest, sometimes cotton bracelets—never a loincloth such as Jurandyr Paes Leme paints in representing a Ponto dance.[112]

2. The precentress, mehõkrepúi, has already been referred to (p. 97).

3. The girls from about their seventh year until at least their first pregnancy. Many a woman eagerly participates even subsequently so far as the care of her infant permits. On the other hand, women of the critical age or grandmothers never take part.

4. The males comprise at least the older members of the unofficial boys' class and the two junior official classes, mepantúa.

If the youths are otherwise engaged, the girls will dance by themselves, but this is certainly not the normal thing, contrary to what might be inferred from Snethlage's and Abreu's reports, both of which mention only the dancing girls and the precentor, saying nothing about the participation of young men. Indeed, Snethlage goes so far as to speak of a "women's dance."[113]

[111] Frões Abreu, Terra das Palmeiras, 180, 182.

[112] Frões Abreu, op. cit., 182. Pohl, Reise, 2:201. "Dieser trug in der Rechten einen drey viertel Ellen langen Stab, an welchem eine schwarz gefärbte Kokosschale durch die Bewegung des Körpers auf und niedergeschoben werden konnte. In der Schale waren Maiskörner, welche ein lautes Geräusche verursachten."

[113] Snethlage, Nordostbras. Ind., 180.